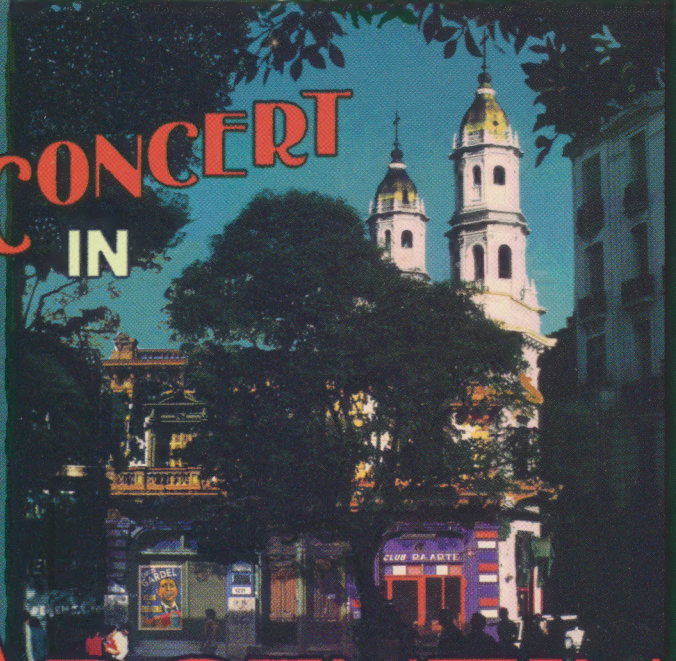


**MARIAN M<sup>C</sup>PARTLAND EARL HINES**  
**TEDDY WILSON ELLIS LARKINS**

**CONCERT**  
**IN**



**ARGENTINA**

## MARIAN McPARTLAND

1. **WAVE** (3:40)
2. **TIME AND TIME AGAIN** (4:30)
3. **MEDLEY** (9:07)  
I LET A SONG GO OUT OF MY HEART  
I GOT IT BAD  
IT DON'T MEAN A THING  
SATIN DOLL  
CARAVAN

## TEDDY WILSON

4. **MEDLEY** (4:11)  
IT AIN'T NECESSARILY SO  
BESS, YOU IS MY WOMAN NOW  
LISA
5. **ROSETTA** (2:27)
6. **AIN'T MISBEHAVIN'** (2:19)
7. **BODY AND SOUL** (2:50)
8. **FLYING HOME** (2:28)

## ELLIS LARKINS

9. **PERFIDIA** (3:56)
10. **BLUES IN MY HEART** (3:50)
11. **ILL WIND** (3:50)
12. **THINGS AIN'T WHAT THEY USED TO BE** (4:48)

## EARL HINES

13. **CLOSE TO YOU** (5:20)
14. **MEDLEY** (10:23)  
THE GIRL FROM IPANEMA  
BLUESSETTE  
TEA FOR TWO

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Marca Registrada

# CONCERT IN ARGENTINA

Four Piano Giants In An  
Extraordinary Concert In Buenos Aires,  
Argentina November, 1974

Producer: MARIAN McPARTLAND  
Recording Engineer: CARLOS MELERO/  
BUENOS AIRES, NOVEMBER 1974  
Cover Photo: JORGE CERUTTI  
Marian McPartland Photo: VERYL OAKLAND  
Teddy Wilson Photo: H. HARZHEIM  
Ellis Larkins Photo: MARIE ESTELA ARNAIZ  
Earl Hines Photo: H. HARZHEIM  
Announcer: STAN DUNN/  
KJAZ, SAN FRANCISCO  
Art Direction: SANDI YOUNG



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P.O. BOX 515  
CONCORD, CA  
94522

COMPACT  
**disc**  
DIGITAL AUDIO

MADE IN U.S.A.

# CONCERT IN ARGENTINA

MARIAN McPARTLAND  
TEDDY WILSON  
ELLIS LARKINS  
EARL HINES

I believe we made jazz history with this recording. It was taped eighteen years ago, but the music still resonates with that certain energy that only a live concert can capture. This music holds a special magic for me, in reliving that exciting night. I hope you will enjoy it as much as I do.

MARIAN McPARTLAND

Producer: MARIAN McPARTLAND  
Recording Engineer: CARLOS MELERO/  
BUENOS AIRES, NOVEMBER 1974  
Cover Photo: JORGE CERUTTI  
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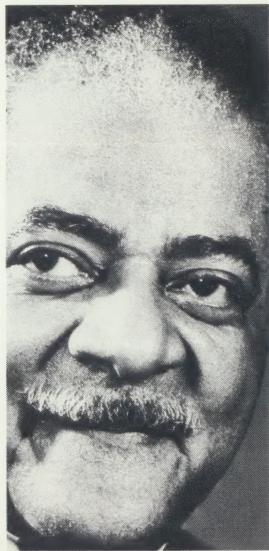
**MARIAN McPARTLAND**

1. **WAVE** (3:40) Jobim
2. **TIME AND TIME AGAIN** (4:30) McPartland
3. **MEDLEY** (9:07) Ellington  
I LET A SONG GO OUT OF MY HEART  
I GOT IT BAD  
IT DON'T MEAN A THING  
IF IT AIN'T GOT THAT SWING  
SATIN DOLL  
CARAVAN



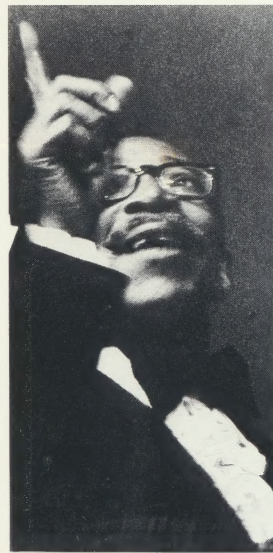
**TEDDY WILSON**

4. **MEDLEY** (4:11) Gershwin  
IT AIN'T NECESSARILY SO  
BESS, YOU IS MY WOMAN NOW  
LISA
5. **ROSETTA** (2:27) Hines
6. **AIN'T MISBEHAVIN'** (2:19) Waller
7. **BODY AND SOUL** (2:50) Green
8. **FLYING HOME** (2:28)  
Hampton/Robin/Goodman



**ELLIS LARKINS**

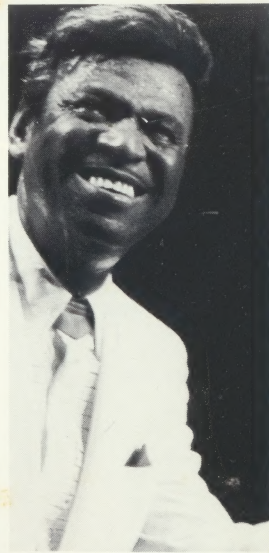
9. **PERFIDIA** (3:56) Dominguez
10. **BLUES IN MY HEART** (3:50) Carter
11. **ILL WIND** (3:50) Arlen
12. **THINGS AIN'T WHAT THEY USED TO BE**  
(4:48) Mercer Ellington



**EARL HINES**

13. **CLOSE TO YOU** (5:20) David/Bacharach
14. **MEDLEY** (10:23)  
THE GIRL FROM IPANEMA Jobim  
BLUESETTE Thielemans  
TEA FOR TWO Youmans

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Marca Registrada



**T**his concert in Buenos Aires, Argentina, was a first in many respects. It was the first time Earl Hines, Teddy Wilson, Ellis Larkins and I had ever been to South America, each of us playing a separate solo program. It was the first time I had recorded such a group for Halcyon, in a foreign country, not only performing but as my own record producer!

I met Carlos Melero, the recording engineer, through impresario Alejandro Szterenfeld. Carlos spoke very little English and I spoke no Spanish, but we had a good interpreter—my friend Mickey Kappes, who lives in B.A. Mickey and I met with Carlos to exchange ideas; we were all very excited about the project. We had great recording equipment, a fine piano, and we knew the audience would be fabulous. What else did we need for inspiration?

The tour had taken us first to Brazil—Rio and Sao Paulo—and on to Buenos Aires; then we were to proceed to Chile, Peru, Ecuador, Colombia, Mexico and back to the U.S. Everywhere we went people came backstage in droves. Fans thronged the halls carrying copies of our records, pictures, and programs for us to autograph.

At many concerts people brought their tape recorders. During the intermission there was cacophony in the lobby while everyone played back what they had recorded during the concert. (Evidently the musicians' union in South America has a relaxed attitude towards taping!)

On our arrival in B.A. the local musicians showed us true Argentine hospitality. They hired a small theatre and put a band together to play just for us and our friends. It was a marvelous idea, and the musicians were a swinging group—all good players. Needless to say, after a while Ellis, Teddy, Earl and I were eager to sit in; we wanted to show our Argentine friends that we appreciated their generosity. Each of us played a couple of tunes with the band. The excitement of being in B.A. and of hearing familiar jazz tunes played so knowledgeably by musicians living on the other side of the world was a new experience. We all had a fabulous time that night.

Our concert was scheduled for 10 p.m.—a late hour, by U.S. standards—but then, Buenos Aires has a busy and exciting night life. Restaurants stay open until all hours, cars flash up and down the broad avenues, people stroll along the tree-lined pavements, laughing and talking. The town has a dreamlike, old-world atmosphere;

everywhere there are beautiful buildings decorated with intricate designs. The side streets are alive with small shops and fruit stalls, bustling with activity.

The program was arranged so that I played first, then afterwards stood in the wings to catch the others. Teddy followed me to close the first half of the concert. With a delicate filigree touch and tempos swift as the wind, he played with his usual elegance. Clearly defined ideas were woven skillfully into the many familiar tunes that his fans know so well, which were greeted with cheers and applause.

Ellis Larkins started his set with *Perfidia*. He strikes the keys delicately but firmly with a touch as soft as velvet. He never plays loudly, preferring to keep the volume low and choosing tempos that are slow to medium, always swinging and completely relaxed. Within this framework he created tension to a point where everyone was breathlessly hanging on to every note. Each chorus was meticulously built up to a crescendo, using extended harmony to enrich the voicings. He swung harder and harder, adding block chords to create stronger intensity. Once in a while he slyly threw in a humorous interpolation of another tune; then he brought the piece to a dramatic finish.

As always, Earl Hines went on last. He had shaped and honed his version of *Close to You* till it was clean and sharp. Sometimes he seemed to play himself right into a corner, with everyone wondering how he would get out. He did so with a series of whirligig harmonic excursions that only he has the wit and dexterity to carry off. Toward the end of the set he completely overwhelmed the audience with a show-stopping medley. There were cheers, thunderous applause. He couldn't get off. He took one encore, then another. Then we all went out to join him and we felt the great warmth and appreciation given to us in Buenos Aires. We knew that this particular night had been especially successful. We left for Chile early the next day, with the cheers and whistles still echoing in our heads and we looked forward to more playing and meeting new friends.

We had pleasant memories to keep with us always of our

Concert in Argentina.

**Marian McPartland**



# CONCERT IN ARGENTINA



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MARIAN McPARTLAND TEDDY WILSON  
ELLIS LARKINS EARL HINES